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American Art News

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RED CROSS FUND EXHIBIT.

The first important exhibition of the season in New York will be that of an unusually representative collection of paintings and sculptures, donated by leading American painters and sculptors for the benefit of the Red Cross fund, to be held in the studio of C. S. Pietro, 630 Fifth Avenue, and which is to open October 28, and to continue two weeks. There will be an invitation private view on the opening day, October 28. The admission fee of 25 cents and the proceeds from the sale of catalogs, at 25 cents each, as well as those from the sale of pictures and sculptures, will be devoted entirely to the fund.

The exhibition will be held under the auspices of an honorary committee, headed by ex-President Taft and whose other members are Mayor Mitchell, Rev. Dr. Wesley Hill, Messrs. Henry Clews, John Wanamaker, John J. Phelps, Jules Bache, John Burroughs, Stephen Pell, Miss Eva Booth and Mrs. J. Borden Harriman. The exhibition has been organized and arranged by Mr. W. H. B. Nelson, editor of the International Studio. Mr. Nelson is anxious that artists and public should know that the works donated will be sold at their proper value, and not at bargain prices, as was the case with those donated by artists for the benefit of the San Francisco sufferers some years ago.

Among those who have given paintings or sculptures are the following:

D. C. French, Ivan Olinsky, Francis Jones, R. F. Zogbaum, A. P. Lucas, E. H. Blashfield, C. W. Eaton, G. M. Reeves, Robert Aitken, Paul Swan, G. Gutmann, Putnam D. Brinley, Kenneth Frazier, C. F. Naegle, J. F. Kaufman, Fred Wright, Frances Grimes, A. V. Tack, Arthur Little, Oscar Fehrer, Carroll Brown, R. Tait McKenzie, Jerome Myers, Fred W. Hutchison, E. W. Redfield, Paul Cornoyer, Elizabeth W. Roberts, DeWitt M. Lockman, F. T. Hutchens, H. S. Hubbell, H. L. Hildebrandt, Solon Borglum, Robert W. Vonnoh, Mrs. Bessie Potter Vonnoh, Charles Rosen, Robert Spencer, Robert Henri, G. A. Hoffmann, A. Leon Kroll, Arthur Fuller, W. J. Beaulieu, Harrison Cady, Glenn Newell, George Bellows, F. R. Green, J. A. Williams, G. W. Picknell, H. L. Raoul, Robert Reid, J. W. Dunsmore, A. Hoeber, Taber Sears, Katharine Dreier, Stetson Crawford, H. E. Waltman, A. Grinager, Philip Little, Victor Salvatore, G. T. Plowman, W. Granville-Smith, H. Hobart Nichols, Albert Sterner, Wayman Adams, Gifford Beal, E. Greacen, Clara T. MacChesney, Mrs. Harry P. Whitney, Warren Davis, Robert H. Nisbet, F. Reynolds, F. Louis Mora, L. Kronberg, Earl H. Reed, Antonio Barone, W. L. Lathrop, Daniel Garber, and Charles Reiffel.

ARTISTS' RELIEF FUNDS.

An American Artists' Committee of sculptors, painters, architects, engravers, and other art workers, has been organized to raise funds for families of the French soldier-artists. On the committee are, among others, Daniel Chester French, Charles Dana Gibson, Cass Gilbert, Herbert Adams, Charles Noel Flagg, S. Montgomery Roosevelt, Louis C. Tiffany, Will H. Low, a Mitland Armstrong, W. A. Coffin, and J. Carroll Beckwith.

The committee calls attention to the formation of a brotherhood of artists in Paris, in conjunction with which the American Committee will work. Leon Bonnat is President of the brotherhood abroad. Checks or money orders may be sent to William Bailey Faxon, Treasurer, 215 West Fifty-seventh St. The Fifth Avenue Bank will act as depository for funds.

A second appeal, which is also for the relief of the families and dependents of French artists, has been made, among the signers being Henry F. Hornbostel, President of the Society of the Beaux Arts Architects; William T. Dannat, President of the Paris Society of American Painters, and Joseph H. Friedlander, President of the American group of architects diplomaed by the French Government. This committee also is affiliated with the brotherhood in Paris, and donations to it may be sent to the Harriman National Bank marked "For the Fraternité des Artistes."

BAZAAR FOR WAR SUFFERERS.

The Society de Beaux-Arts Architects will give an entertainment on Nov. 9 and 10, afternoon and evening, at the Ritz-Carlton, for the benefit of the families of the painters, sculptors, and architects of France, in need on account of the war. Many well-known artists have volunteered. A feature will be a mythological pantomime entitled "The Judgment of Paris." Mr. Lloyd Warren is Chairman of the committee, which includes Messrs. Howard Greenley, Louis R. Metcalfe, James W. O'Connor, Henry F. Hornbostel, Kenneth M. Murchison, and Arthur Ware.

BUYS FINE MAJOLICA.

For the twenty-four most representative pieces in the Sigismund Bardac collection of Italian majolica. Mr. Mortimer Schiff has, it is announced, paid the record price of \$600,000. The collection was brought to the United States last November by Mr. Emil Rey, of the firm of Arnold Seligman, 7 West 36 St.

Most of the examples date from the fifteenth century, and their purchase brings the sale of the Bardac collection practically to an end.

The famous Morosini helmet was in the Bardac collection. Mr. P. A. B. Widener also chose other armor from the Bardac treasures, and the Metropolitan Museum secured some of its tapestries.

Among the purchases of Mr. Schiff, is a Florentine majolica, two feet in diameter, white and pale green. It shows a cavalier and his steed. This piece, thought by many the finest in the world, is valued at \$50,000.

THE QUINN STATUE OF BOOTH.

The competition committee of the Players Club has created considerable dissatisfaction by choosing among several models submitted for a statue of Edwin Booth to be erected in Gramercy Park, the dignified and poetic work of Edmond T. Quinn, which is reproduced on this page in preference to that submitted by J. Massey Rhind which was unanimously favored by the three sculptor-members of the committee.

Howard Kyle, chairman of the committee, says that there were twenty-five members of the Players on the committee in addition to the three sculptors and two members of the Gramercy Park Association, one of the last being Mr. Stuyvesant Fish. He further stated that the committee by an overwhelming majority had voted for Mr. Quinn's model and that almost every member of the Players who had seen the models



STATUE OF EDWIN BOOTH FOR GRAMERCY PARK, N. Y.

By Edmond T. Quinn

Winner Players Club Competition

APPRAISAL OF PICTURES.

The work of appraising the personal property of deceased individuals in order to arrive at a proper adjustment of the inheritance tax involves not infrequently an estimate of the market value of works of art. Not long ago a Boston expert was asked to place a valuation on two important portraits by John Singleton Copley. He looked at the paintings, which were already, by the way, familiar to him, and told the office of the State Tax Commissioner that in his judgment one of them was worth \$6,000 and the other \$2,500. It then came out that an auctioneer, who had previously appraised the personality of the estate to which the pictures belonged, had valued the same works at \$100 and \$75, respectively. Being curious to know upon what ground this grotesque undervaluation had been based, the Tax Commissioner's office called up the auctioneer, and asked him about it; his reply was, "Oh, I have never had any luck in selling big pictures."—Boston Transcript, Oct. 2, 1914.

on exhibition in the National Arts Club had approved the committee's action. He added that there was no understanding that the opinions of the three sculptors should be binding on the other members of the committee. Other models were submitted by Robert Aitkin, F. M. L. Tonnetti, James E. Fraser, Paul Conkling, J. Hayward Rodebush, and John Flanagan.

WARREN'S REPORT ON RHEIMS.

The report of Whitney Warren, the American architect, on the condition of the Rheims Cathedral, was read on Oct. 4, officially at a session of the Academy of Fine Arts in Paris. The London "Times" published on Oct. 5, an interview with Mr. Warren, who said the destruction of the Cathedral by the Germans was ruthless barbarism. The edifice is so badly damaged, according to Mr. Warren, that though an attempt at restoration will be made, every lover of Gothic art must fear the effect of the modern work on the old.

TWO ALTMAN PORTRAITS.

Two portraits of the late Benjamin Altman were painted last summer on commission from the trustees of the Altman estate. One, the work of Mrs. Ellen Emmet Rand, of 15 West 67th St., will be presented to the Metropolitan Museum and will be placed in the galleries arranged this summer for the Altman collections. The other, painted by Mr. A. Muller-Ury, of 33 West 67th St., will be placed in the large room in the tower of the Madison Ave. section of the Altman Building, the home of the Altman Foundation. The portrait of Mrs. Rand is a three-quarter length and life-size. It shows Mr. Altman seated.

Mr. Muller-Ury's work is a full-length picture, showing the collector seated beside a table, covered with red velvet, in his gallery. One hand rests on the table, the other is holding his ebony cane. On the table is a Chinese vase. Behind Mr. Altman, on a wall, is his favorite picture, Rembrandt's "Pilate Washing His Hands."

OBITUARY.

Hugo Reisinger.

The news of the death of Hugo Reisinger, the German-American art collector and patron, which occurred at Langenswalbach, Germany, Sept. 28 last, while not an entire surprise to his many friends in this country, as he had been in failing health for a year or more past—was received with deep and sincere regret. Although German born, his birthplace having been Wiesbaden and his birth date 1856, from his first arrival in this country as a youth, Mr. Reisinger appreciated the spirit of our institutions and early began the study of American political history and later of its art.

Starting in business in St. Louis, he married there Miss Edmee Busch, a daughter of the late Adolphus Busch and the fortune she brought him, with another that he made in the exporting commission business enabled him to gratify his taste as a collector. He assembled one of the best and most representative collections in the United States of contemporary American and foreign paintings. He especially loved the works of the French Impressionists and of such painters as Alfred Stevens, Cezanne, and his stronger followers.

He acted as Honorary Commissioner for Europe for the St. Louis Exposition and for his work for that Exposition, and also for his bringing here in 1908-09 a collection of modern German oils, shown at the Metropolitan Museum, the Copley Gallery, Boston, and the Chicago Art Institute, and for an exhibition of modern American oils which he arranged for Germany three years ago, he was given the order of the Prussian Crown, made a Commander of the German Order of Merit and given the Star of St. Michael. His last enterprise, the assembling of a collection of modern American oils for the Anglo-American exhibition at Shepherd's Bush, London, last summer was not, through no fault of Mr. Reisinger's, successful. The exhibition had too commercial a side and the English public had tired of the Shepherd's Bush annual shows, so that the display was almost a failure in point of attendance and sales, even before the outbreak of the war, which dire event naturally finished it.

Mr. Reisinger was a fellow for life of the Metropolitan Museum, a Vice-President of the Germanic Museum at Harvard, and of the Germanic Society of New York, and a member of the National Arts and Lotos Clubs.

Jean Hebrard.

Prof. Jean Hebrard, who once was professor of design at the college of architecture, at Cornell University, was recently killed fighting with the French army. Prof. Hebrard returned to Paris three years ago to practise his profession. He was a Lieutenant in the reservists.

LITHOGRAPHS BY WHISTLER.

Messrs. Kennedy & Co., of 613 Fifth Ave., have just published an illustrated catalog of the lithographic work of J. McNeill Whistler, with an introductory essay. This catalog, which is a work of great interest and value, follows the chronological arrangement made by Mr. Thomas R. Way in his catalog. One hundred and sixty-seven subjects have been reproduced in photogravure, and three in colors, "Red House," "Yellow House" and "Draped Figure Reclining" from lithographic stones prepared by Mr. Way, forming a most artistically fascinating series. They are printed on paper 11 in. by 14 in. The work is in portfolio form and the edition is limited to four hundred at \$60 each.